



MASSEY HALL

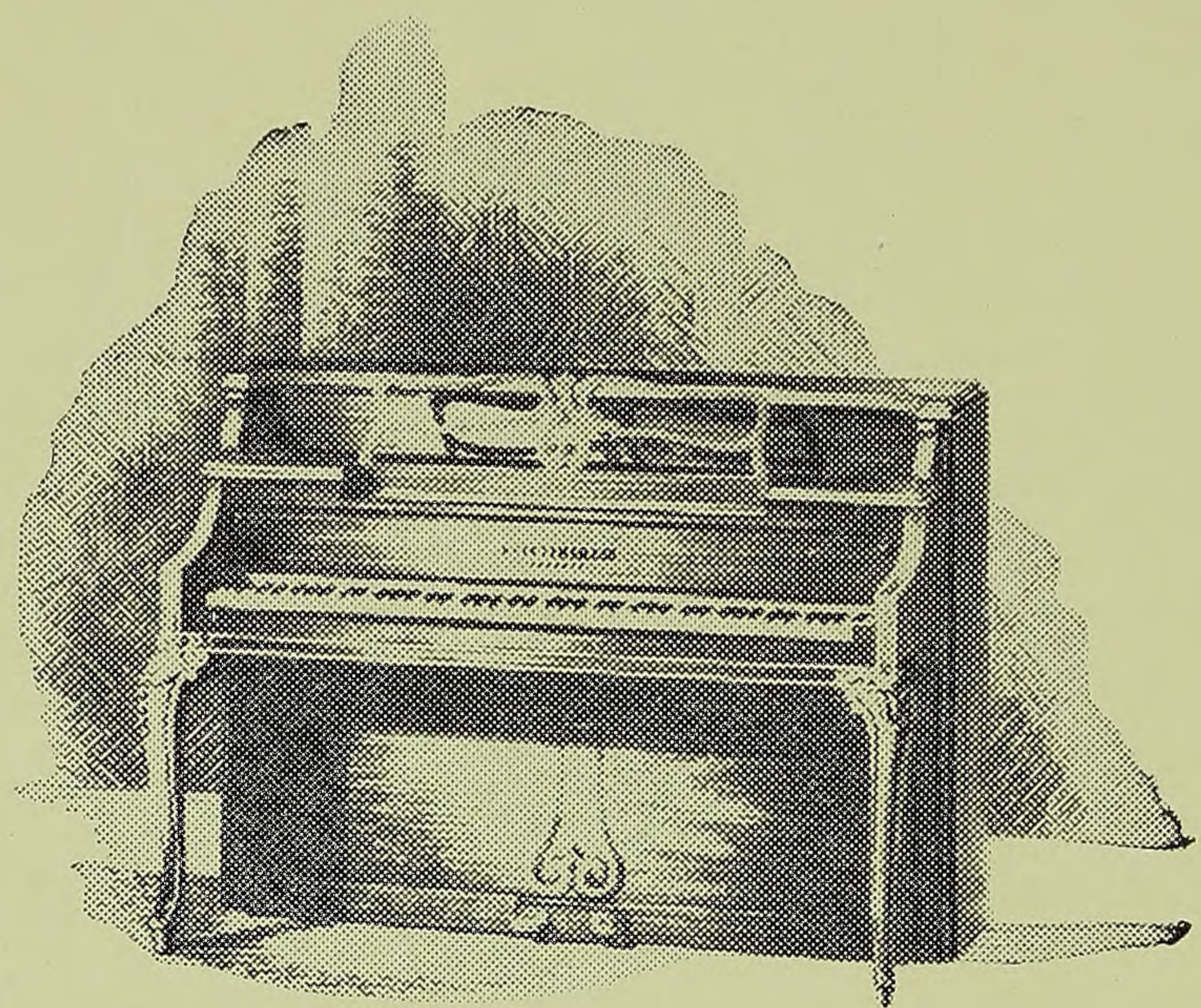
TORONTO

1942-1943

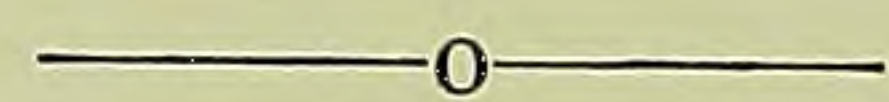
TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MacMILLAN, Conductor
ETTORE MAZZOLENI, Associate Conductor

TUESDAY, NOVEMBER 10TH., 1942



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TUESDAY, NOVEMBER 10th, 1942

THE TORONTO SYMPHONY ORCHESTRA

ETTORE MAZZOLENI, Conducting

Guest Artists

THE CANADIAN TRIO

KATHLEEN PARLOW, Violinist ZARA NELSOVA, Cellist
SIR ERNEST MacMILLAN, Pianist

PROGRAMME

GOD SAVE THE KING

OVERTURE: "RUSSLAN AND LUDMILLA" - - - - *Glinka*
RHAPSODY: "A SHROPSHIRE LAD" - - - - *Butterworth*
ROMEO AND JULIET - - - - *Tschaikowsky*

INTERMISSION

CONCERTO FOR PIANO, VIOLIN, AND CELLO - - - *Beethoven*
Allegro
Largo (leading to)
Rondo: Alla Polacca

THE CANADIAN TRIO —

Sir Ernest MacMillan, Pianist.
Kathleen Parlow, Violinist.
Zara Nelsova, Cellist.

SUITE FROM "HARY JANOS" - - - - *Kodaly*
Prelude.
Viennese Musical Clock.
Song.
The Battle and Defeat of Napoleon.
Intermezzo.
Entrance of the Emperor and His Court.

STEINWAY PIANO



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Did You Know That——?

To-morrow evening the Mendelssohn Choir and an Orchestra composed of members of The Toronto Symphony Orchestra, under the direction of Sir Ernest MacMillan, will present a special Armistice Day Programme, which will be broadcast over Station CBL from 9 to 9.30 p.m.

The Women's Committee of the Toronto Symphony Orchestra Association is arranging a series of intimate Musicales for the benefit of the Orchestra's Sustaining Fund, at which leading members of the Orchestra will play.

Hyman Goodman, who has been a member of the 1st violin section of the Orchestra for a number of years, and Victor Zuchter, a new member of the viola section, have joined the R.C.A.F. Victor Zuchter auditioned for the viola section six days before the opening concert, played the first concert and reported for military service on the following morning.

The opening concert of the Secondary School Symphony Series of five Tuesday Evening Concerts took place last Tuesday evening. A capacity audience of 'teen-age students enjoyed a programme of Russian music featuring the Tschaikowsky Fifth Symphony and the Shostakovitch Piano Concerto, with Esther Hoffman, talented Canadian pianist, as soloist. The next concert in this series will take place on Tuesday, December 1st, with Ettore Mazzoleni conducting and Joan Moreland, lyric soprano, as soloist.

To-morrow night, commencing at 8.10 p.m. sharp, the Columbia Opera Company will present Verdi's Rigoletto, first in the series of thirteen Opera performances. Advance sales indicate that the Company made many friends when it appeared here last season, and that this will be the greatest Opera season that Toronto has enjoyed in a number of years.

REFRESHMENTS ARE AVAILABLE IN THE ENTRANCE LOBBY AND THE LOUNGE DURING INTERMISSION.

MASSEY HALL, TORONTO, TUESDAY, NOVEMBER 10th, 1942

PROGRAMME NOTES

By Ettore Mazzoleni

OVERTURE: "RUSSLAN AND LUDMILLA" - - - - *Glinka*

The overture to "Russlan and Ludmilla," an opera based on a fairy tale by the great Russian poet Pushkin, is a solid piece of music that is clearly in the classical form although having the fantastic quality of the story of the opera. Ludmilla, the daughter of a Prince of Kiev is sought in marriage by three lovers. She chooses

Russlan, but is spirited away on her wedding-day by a magician. Her father promises her hand to that one of her suitors who shall rescue her. There are fantastic adventures, and much invoking of magic powers, but in the end Russlan wins his bride again.

THIRD SUBSCRIPTION CONCERT

TORONTO SYMPHONY ORCHESTRA

Massey Hall, Tuesday, November 24th, 8:10 p.m.

SIR ERNEST MacMILLAN, Conductor
ETTORE MAZZOLENI, Associate Conductor

Guest Artist
Ernest SEITZ
PIANIST



ERNEST SEITZ, Pianist

PROGRAMME

Symphony No. 7 in A Beethoven
Three Movements from "The Planets" —
Saturn, Uranus, Neptune Holst
Pianoforte Concerto No. 4 in D Minor Rubinstein
Ernest Seitz, Pianist

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D51	Mendelssohn: Concerto in E Minor for violin and orchestra	6.75
J70	Corelli: La Folia	2.75



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MASSEY HALL, TORONTO, TUESDAY, NOVEMBER 10th, 1942

RHAPSODY: "A SHROPSHIRE LAD" - - - *Butterworth* (1885-1916)

This Rhapsody for full orchestra is one of the few works of a gifted young composer of the modern English school who was killed in action in 1916. It is in the nature of an epilogue to his two sets of songs, the words of which are taken from A. E. Housman's *A Shropshire Lad*. The music, which is simple yet intense in mood and extraordinarily moving, is based on the theme of one of the songs:

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland side
Wearing white for Eastertide.

But, instead of interpreting the words of the poem, it recalls with delicate imaginativeness the beauty of Housman's spirit. And the

memory stirs vague youthful regrets and yearnings.

The work was produced for the first time at the Leeds Festival in 1913, under the direction of Nikisch.

The early loss of Butterworth to English music was a severe one; more severe than is generally known, because of the small output of his music. He had taken a great interest in the collecting of folk-tunes, and out of this interest and his natural creative genius he had evolved an original style that was as remarkable for its technical skill as for its national spirit. It promised great things. But he has left us little more than the Rhapsody, an Idyll for orchestra, *The Banks of Green Willow*, a number of folk-song arrangements, the two song cycles, and other original songs.

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MASSEY HALL, TORONTO, TUESDAY, NOVEMBER 10th, 1942

“ROMEO AND JULIET”: OVERTURE FANTASIA

Tschaikowsky

Tschaikowsky dedicated this overture to Mily Balakirev, the redoubtable nationalist and composer, at whose suggestion he undertook the work. Balakirev not only proposed the work, but also outlined the character of the themes and the dramatic structure of the overture, and criticised it during the whole course of its composition. This was in the spring of 1869, when Tschaikowsky had been jilted by the singer and actress, Desirée Artst, his passion for whom was apparently the one serious love affair of his recorded life.

Kashkin says the thought of “Romeo and Juliet” was always associated in his mind “with the memory of a lovely day in May, with the verdant forests and tall fir trees, among which we three were taking a walk.” Balakirev understood to a great extent the nature of Tschai-

kowsky's genius, and knew that it was adequate to the subject he suggested. He explained all the details as though they were already written. First an introduction of a religious character, representative of Friar Laurence, followed by an allegro which was to depict the brawl between the Montagues and the Capulets — a street brawl. Then follows the love of Romeo and Juliet, succeeded by the elaboration of both subjects, the whole ending with the death of the lovers. Balakirev spoke with such conviction that he immediately kindled the enthusiasm of the young composer to whom such a theme was extremely well suited. Tschaikowsky returned from his holiday with the overture practically completed. He had put his heart into the work, which seems to throb with youthful passion and tenderness.

INTERMISSION

STEINWAY PIANO

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THREE STORES IN TORONTO

MASSEY HALL, TORONTO, TUESDAY, NOVEMBER 10th, 1942

CONCERTO FOR PIANO, VIOLIN, AND CELLO - - - *Beethoven*

Allegro
Largo (leading to)
Rondo: Alla Polacca

This Concerto belongs to what might be called the middle period of Beethoven's career. That is to say, it was written before the fully mature solo concertos, those in G and E flat for the piano, and the Violin Concerto. It may have been an occasional piece written for some patron or other, but to musicians it is a striking attempt to settle an unusual art problem. It might well be in some way a study for the later concertos.

The opening passage for the Orchestra has a dramatic simplicity that belongs to the whole

work. At times it is almost severe in its formality; but with the entry of the solo instruments we have a surprising amount of material that is expanded and developed in leisurely, martial, or energetic manner as the themes suggest. The slow movement has great warmth and a sense of breadth, although when it appears to be about to develop a middle episode it leads instead directly to the final Rondo, which is in the style of a Polonaise.

This Concerto was introduced to Toronto several years ago by Mark, Jan and Boris Hambourg at a special concert with the Toronto Symphony Orchestra. At that time Boris Hambourg presented the score and orchestral parts to the Toronto Symphony Orchestra as a memento of the occasion.

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SUITE FROM "HARY JANOS"

Kodaly

This orchestral suite is drawn from the opera "Hary Janos." When it was first performed in New York in 1927 the composer wrote the following note: "The story tells of the adventures of Hary Janos, a national hero of folk-lore. A peasant and an ex-soldier, with great powers of imagination, old Hary sits in the village inn day after day telling of the wonderful exploits of his youth. In typical peasant-fashion these glorious products of his fancy are presented in terms of extreme realism and naivete, yielding a curious mixture of comedy and pathos. Yet Hary is not viewed as merely a Hungarian Munchausen. The apparent swaggerer is at bottom the type of enthusiastic dreamer, a born fanatic and rhapsodist. His stories are not true — but that is unimportant. They are expressions of the beauty of his fantasy which builds for himself and for others an artistic and absorbing world of the imagination. We all dream of these impossible deeds of glory and grandeur, only we lack the naive courage of Hary, and dare not reveal them."

* * *

The action of the opera belongs to Napoleonic times. Hary Janos, the veteran soldier and teller of tall tales, is in the village inn. He tells that Marie Louise, daughter of Emperor Francis and wife of Napoleon, is on her way to Vienna from Paris by way of Russia. The stage divides, one half showing the snow-bound Russian frontier guarded by an immense Russian soldier in costly furs, the other an Austrian scene with a very warm Hary surrounded by flowers. His sweetheart, Orze, arrives, and they swear their love.

The Empress appears, and of course she at once falls in love with Hary. He will not leave with her, however, unless Orze comes along as well. Napoleon's Chancellor, enraged at the ever-growing popularity of Hary, persuades Napoleon to declare war on Austria and so wipe out this young hero. But on the battlefield Hary

is invincible. First two, then four, then eight, and so on, fall before his sword till only Napoleon is left, an immensely tall and hulking great peasant miserably pleading for mercy from the swaggering young hussar. Marie Louise is more than ever enamoured.

Then Vienna, and Hary's triumphal entry to the Imperial Palace. The guests sit at a golden table and eat from golden plates, while the children of Napoleon do homage to Hary. But he is not happy. With the sudden entry of Orze he realizes his true nature and throws over all the grandeur and glory. The Empress is furious, and Hary is in a tight spot. He talks himself out of it.

The scene is again the village. The veteran is still talking when an old woman enters the inn to take him home. It is Orze.

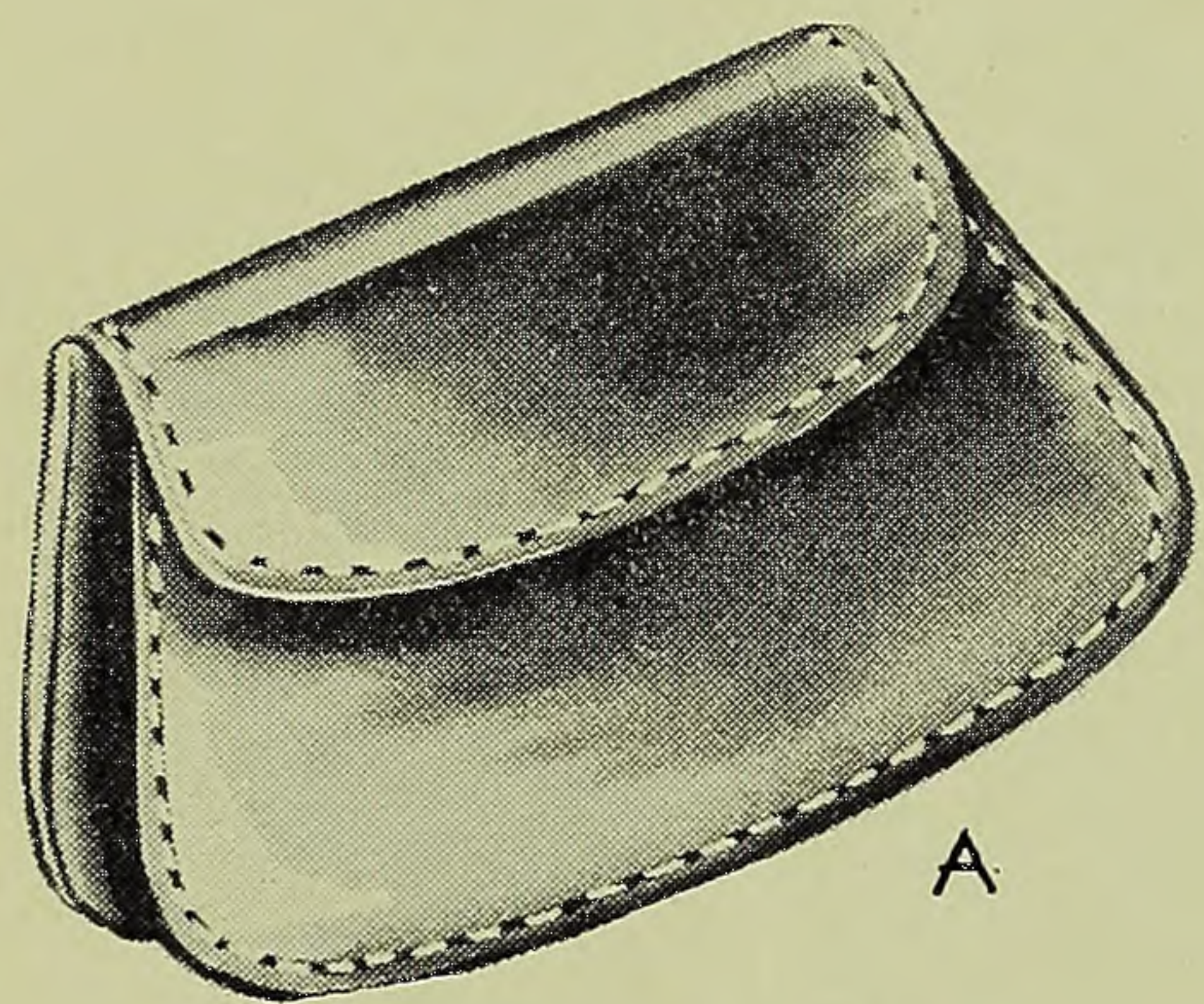
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A Hungarian ballad tells of the scribe who sat in the corner listening to such tales, saying nothing but sneezing when they became a little too tall for him. So the Prelude begins with a hearty orchestral sneeze. Then, Hary, having the ears of those about him, begins quietly to tell his tales, and we are soon lost in a world of fine fantasy. The second episode presents our hero at the Imperial Palace in Vienna, standing before the famous musical clock with its little soldiers marching with the rotations of the clever inner works. In the third episode an old Hungarian folk-song expresses the longing of Hary and his sweetheart for their village home. Then Hary triumphs over Napoleon in his own manner. He faces the French army, clearly annihilates it, and engages the terrified Napoleon in person. A saxophonic funeral march settles the issue. The Intermezzo is a characteristic piece with no story, and the Finale presents the glory and pomp of the Imperial Palace as it would seem to the fancy of the simple peasant.



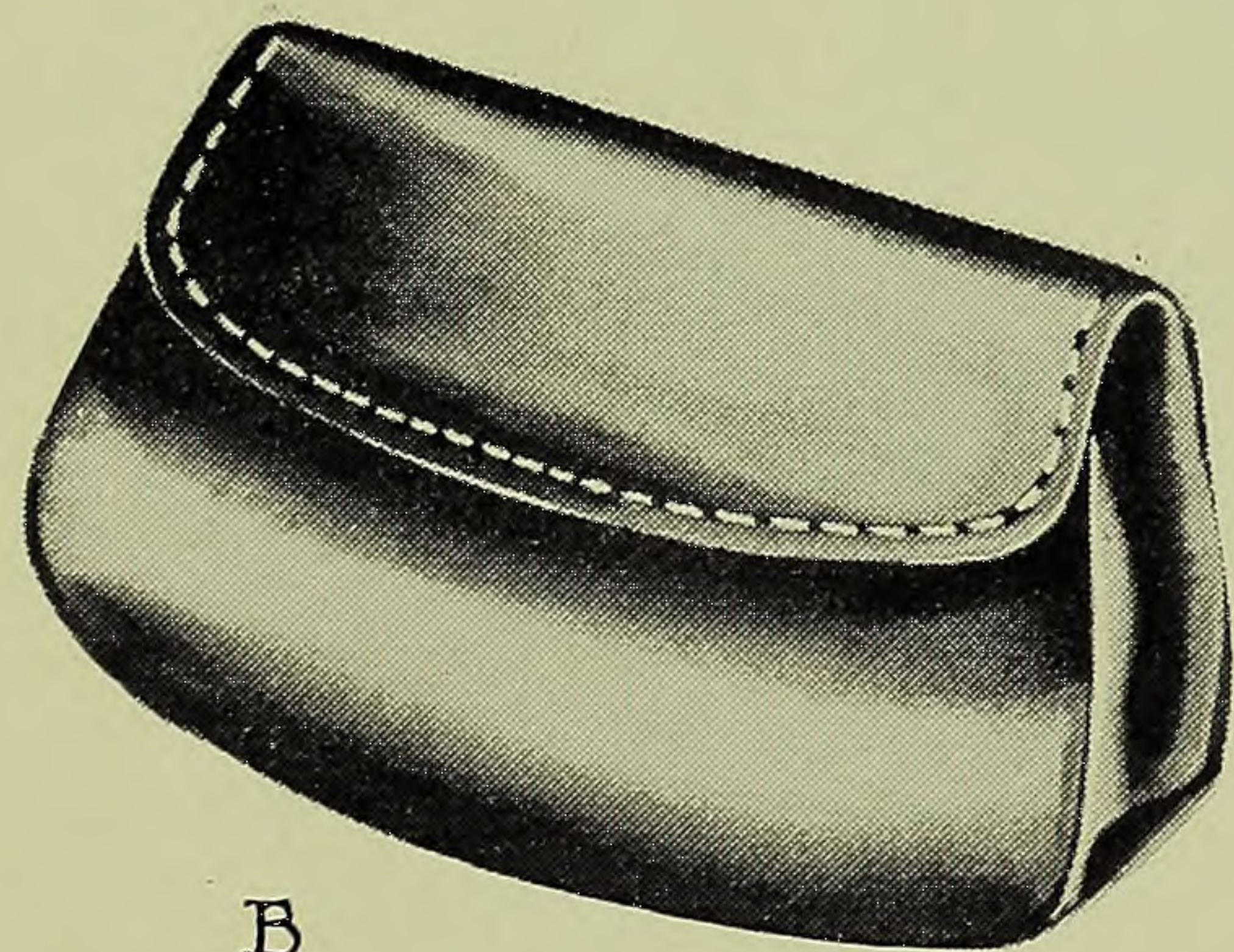
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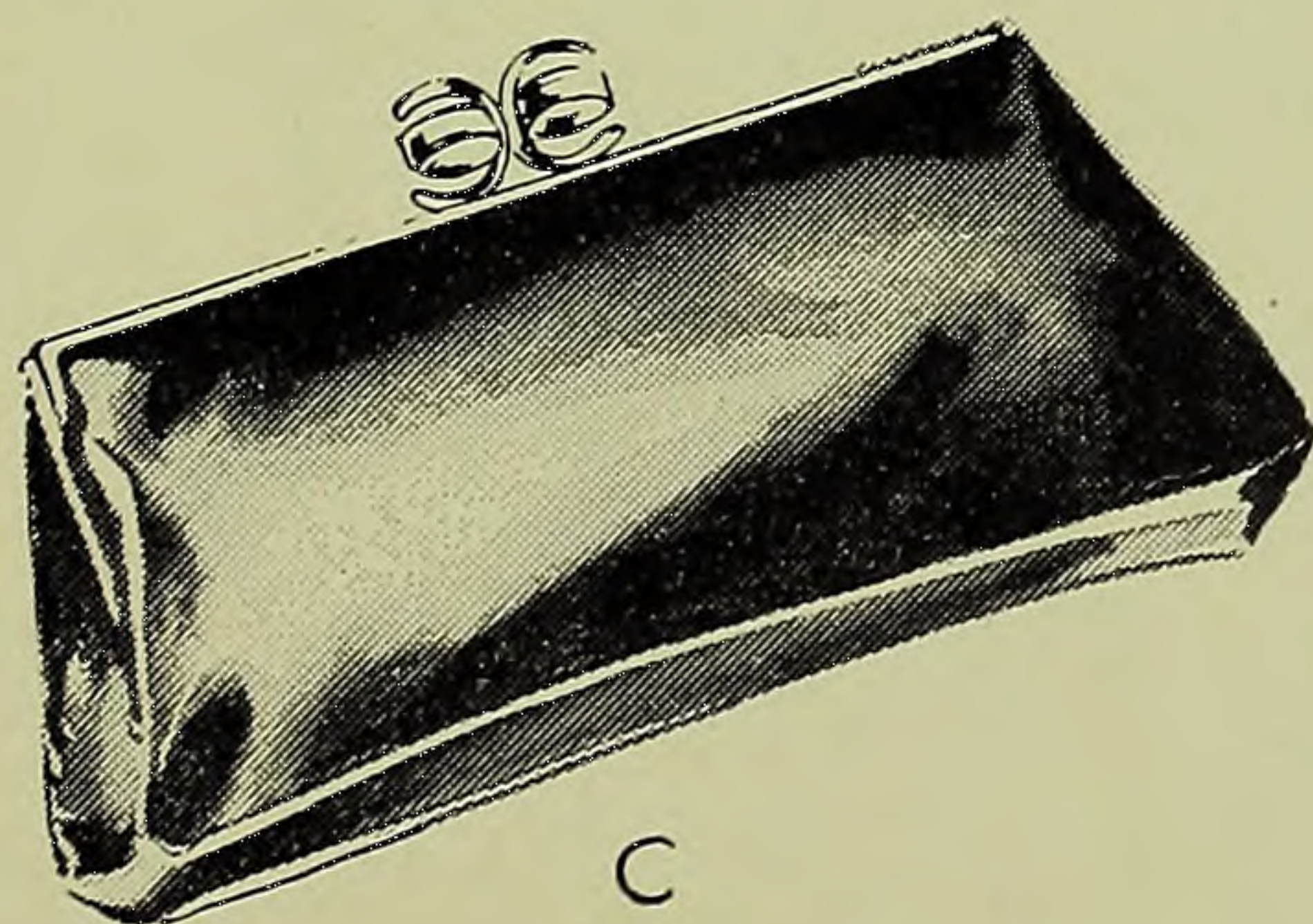


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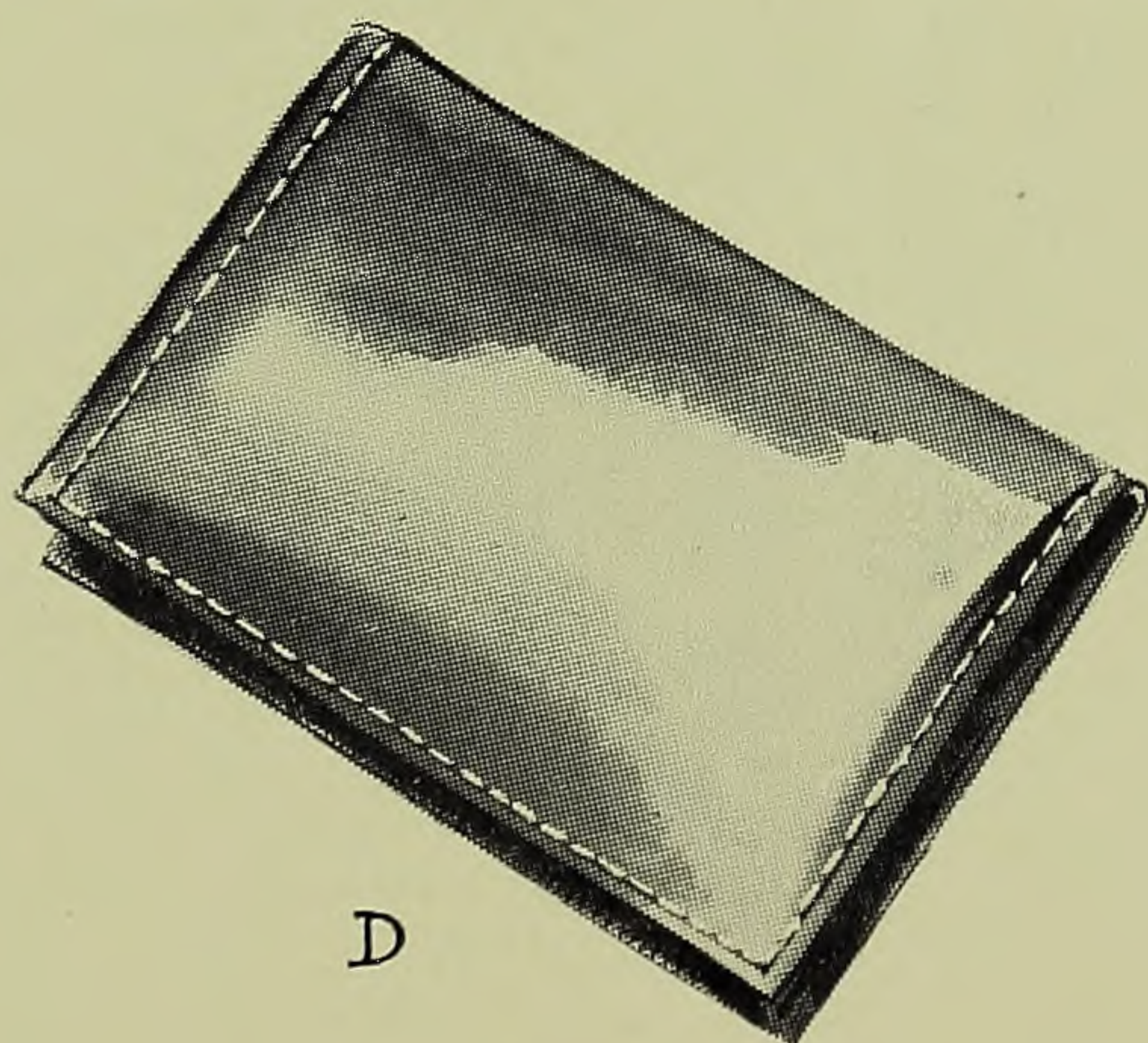
B—Another pouch style with back-strap.

C—Pouch with back-strap and distinctive clasp.

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C



D

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